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# AMERICAN ART NEWS.

Vol. V. No 16.

NEW YORK, FEBRUARY 2, 1907.

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## EXHIBITIONS.

**American Art Galleries.**—Pictures and sketches by the late Gustave Henry Mosler and pictures by the late Henry Farrer. Also Farrer collection Oriental porcelains, curios, etc. Opens Feb. 1.

**Astor Library.**—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of To-day." Plates from F. R. Martin's "History of Oriental Carpets Before 1800."

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Fine old engravings and art objects.

**Brandus Galleries.**—Paintings by the Barbizon artists.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**C. J. Charles.**—Works of art.

**Clausen Galleries.**—Womans' Art Club, February 4-16.

**Collins Galleries.**—XVIII. Century English and French oils, and charcoal drawings by Oscar Fehrer.

**Durand-Ruel Galleries.**—Pictures by Claude Monet, to February 14.

**Duveen Galleries.**—Special loan exhibition of Chinese porcelains, to February 19.

**Ehrich Galleries.**—Early English pictures.

**Féral Gallery, Paris.**—Ancient and Modern Paintings.

**Fifth Avenue Art Galleries, 366 Fifth avenue.**—Art collections Maurice Hermann, February 4 and 5. 546 Fifth avenue.—Kirkpatrick art collection and Countess of Stafford's pictures, February 4 and 5.

**Fishel, Adler and Schwartz.**—Canadian landscapes by Miss C. Johnson, February 4-16.

**Gimpel and Wildenstein Galleries.**—High class old paintings.

**J. & S. Goldschmidt, Frankfurt.**—High class Antiquities.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Hamburger Fres. Paris.**—Works of Art.

**E. M. Hodgkins, London.**—Miniatures, Sevres porcelaine, French furniture.

**Holland Art Galleries.**—High class modern paintings.

**F. W. Kaldenberg's Sons.**—Artistic specialties in ivory, pearl, etc.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Khayat Gallery.**—Antique art objects.

**Kleinberger Gallery, Paris.**—Works of art.

**Knoedler Galleries.**—Exhibition of Whistler Etchings. Portraits by Wilhelm Funk, February 4 to 16.

**Leicester Galleries, London.**—Works of C. C. Shannon, and water colors by Ruth Dollman.

**Lenox Library.**—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by the late Dr. LeRoy Milton Yale.

**Macbeth Galleries.**—Pictures by Paul Dougherty, to February 16.

**Metropolitan Museum.**—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

**McClees Galleries, Philadelphia.**—Exhibition by Robert Henri, February 4 to 18.

**Minassian Galleries, Paris.**—Persian and Arabian objects for collection.

**Montross Galleries.**—Exhibition of pictures by Edmund C. Tarbell, February 1 to 14.

**Noé Galleries.**—Water Colors by Walter L. Palmer, to February 9.

## SALES.

**American Art Galleries.**—Mosler pictures, February 7, 8.15 P. M. Farrer pictures and porcelains, Feb. 4 to 7, 2.30 P. M.; February 5 and 6, 8.15 P. M.

**Fifth Avenue Art Galleries, 366 Fifth avenue.**—Maurice Hermann collection, February 6 to 9, 2.30 P. M. 546 Fifth avenue.—Kirkpatrick collection and Countess of Stafford pictures, February 6 to 9.

## THE HENRY PICTURE SALE.

As was predicted by the Art News, the sale of the Henry collection of Barbizon and other modern French pictures at Mendelssohn Hall last week, Friday evening, by Mr. Thomas E. Kirby, for the owner, and under the auspices of the American Art Association, resulted, if in not entirely unexpected, certainly, in some cases, phenomenal and record prices, and in a surprising total of \$352,800 for thirty canvases, or an average of nearly \$12,000 each.

The hall, which has now become famous for high prices for pictures, was filled before the hour of the opening of the sale, and not a person left until its close, while the interest and suspense during the hour and a half of its continuance never flagged.

The auctioneer, Mr. Thomas E. Kirby, surpassed himself, and never succeeded better in bringing out bidders and bids, and in raising the figures on almost every picture beyond those which were expected. There were, of course, some surprises. The Millet pastel, "Shepherdess and her Flock," while not a great example, was still expected to bring a higher figure than the \$15,000, for which it was secured by Mr. Edward Wasserman, on his first bid of that amount, following what was thought to be a starting bid of the house of \$10,000. The \$15,000 paid by Knoedler & Co. for the one figure work by Corot, "Meditation," was thought high, as the canvas is not an over attractive one, and some of the Delacroixs sold lower than had been anticipated.

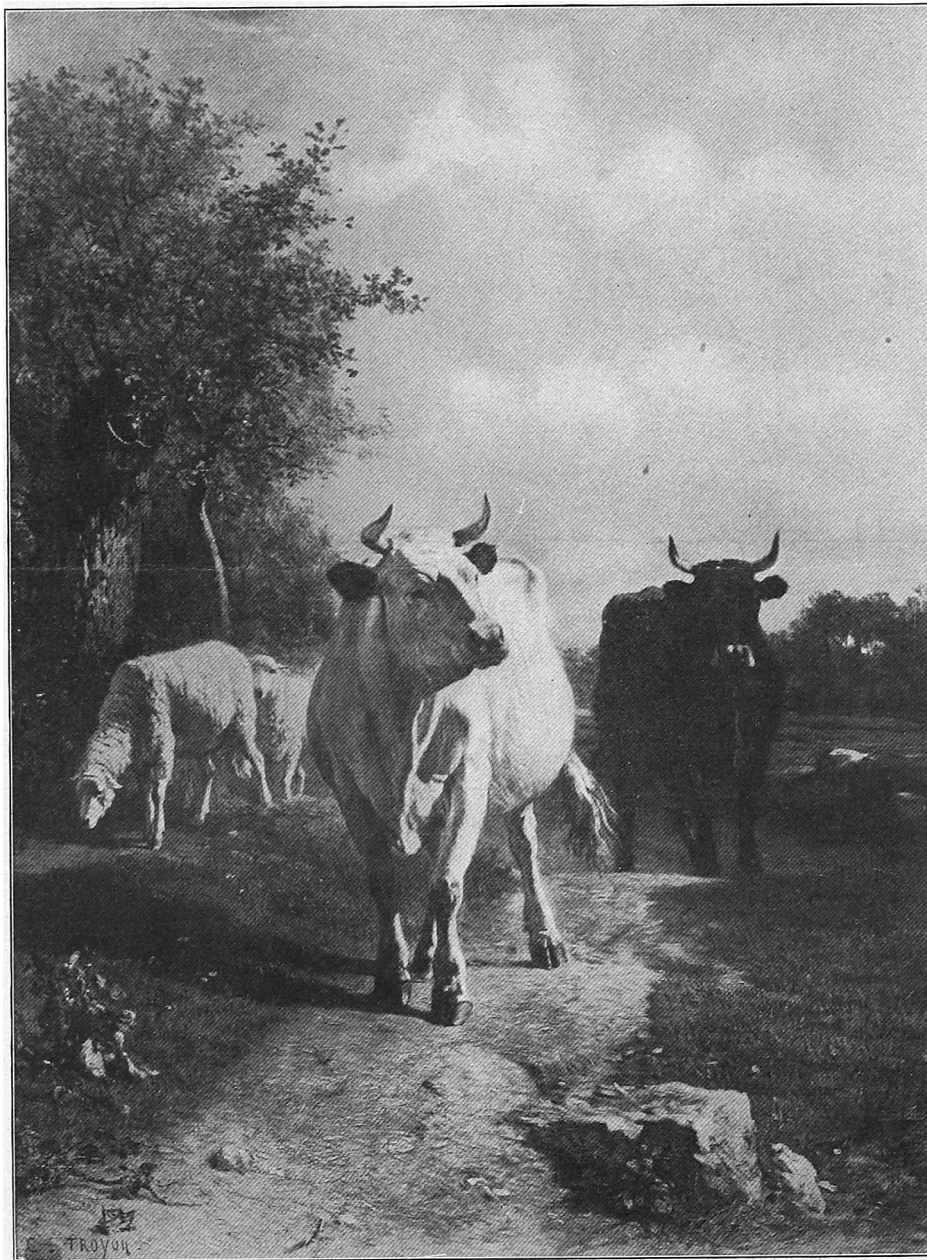
Mr. T. J. Blakeslee was congratulated on his purchase of the "Nymphs Playing with a Tiger," by Corot, for \$19,100, and Mr. Edward Brandus certainly did not pay too highly for the large and important landscape by Daubigny, "Farm at Villerville—Moonlight," which he secured for \$6,700.

The Corots sold finely, the superb "Glade" going to Senator Clarke, who was out apparently both for the dealers' blood as well as the pictures, for \$24,000, and the beautiful and pearly "River" to the same ardent and wealthy collector for \$26,600.

The chief private and experienced buyers at the sale were Senator Clark, S. Guggenheim, C. K. Billings, Edward Wasserman and E. Winter, and the newer, Mrs. Arthur P. Heinze, Mrs. James Thompson and Andrew Freedman, and of the dealers Hermann Schaus, Edward Brandus, Knoedler & Co., and T. J. Blakeslee.

The duel between Senator Clark and Mr. Schaus for the great Troyon will not soon be forgotten by those present. It is still thought that the Senator was taken aback a little by his opponent's last \$2,000 bid, which raised him that amount, or he would be bidding for the canvas still. The gossip as to the sale of this picture has been and continues to be fast and furious up and down the Avenue. Only yesterday Messrs. James Stillman, H. Fletcher, J. R. Delamar and Mrs. Collis P. Huntington were all named to the Art News positively as its purchaser, while Mr. Schaus, who certainly bought the picture at the auction, asserts that he purchased it for himself, and that senti-

(Continued on page 4)



"RETOUR DE LA FERME"  
By Constant Troyon

Sold at Henry Picture Auction to Mr. Hermann Schaus for \$65,000

**Oehme Galleries.**—Paintings and water color drawings.

**Powell Gallery.**—Pictures by Mr. and Mrs. Colin Campbell Cooper, February 4-16.

**Pratt Institute.**—Exhibition of textiles by late Mrs. Charles Pratt, February 4 to 16.

**Ralston Galleries.**—Works of Art.

**Sivadjian Galleries, Paris.**—Genuine antiques, marbles, bronzes, jewels and potteries.

**H. O. Watson & Co.**—Decorative works of art.

**Williams (Max) Gallery.**—Pictures by Swiss artists, to February 7.

The Committee of the Salon d'Automne in Paris has recently paid a novel and deserved tribute to women painters in its decision to set apart a special room at its next display for the work of Eva Gonzales, Berthe Morizot and Mary Cassatt. Of this trio of women who have acquired fame through their brushes, the two first-named are dead. Mlle. Gonzales died in 1880 and Mlle. Morizot in 1906. The one living painter, Mary Cassatt, is an American, and a sister of the late president of the Pennsylvania Railroad. This is an unusual tribute to American art.

## IN THE ART SCHOOLS.

The students of the National Academy schools desiring advancement in the various classes, as well as those entering the school for second half of the term, made examination drawings from the antique and from life last week, which were passed upon by the school committee, composed of W. H. Low, H. Bolton Jones and J. W. Alexander.

Two prizes will be awarded the best posters announcing the coming dance, and also for the best costumes worn on the night of the masquerade, February 8.

Frederick Dielman, president of the Academy, gave the fifth of his course of lectures on perspective on Friday last. He laid stress upon the necessity of a knowledge of this subject to art students.

Mrs. Charles F. Winthrop of this city, has presented a scholarship of \$50.00 to the New York School of Applied Design for Women, 200 West Twenty-third Street. A prize has also been offered of \$10.00 by Mrs. William R. Pitt for the best book plate submitted by members of the Alphonse Mucha class before February 4. The Women's Life Classes, which are held on Monday and Thursday afternoons under the direction of Alphonse Mucha are largely attended.

The annual St. Valentine's costume ball will be held in the rooms of the Art Students' League, 215 West Fifty-seventh street, on Tuesday evening, February 12. This dance is one of the important social functions of the season. The students are making "poster" decorations and other preparations necessary to make this one of the most successful dances the League has ever given.

Miss Margaret J. Mersereau, clerk of the League, is back at her desk after an absence of two weeks. She has been here for a number of years and this was her first absence on account of illness.

An effective still-life study was painted by William Chase before an enthusiastic class of students of the New York School of Art on Saturday, January 26.

An exhibition of beautiful textiles presented to the Institute by the late Mrs. Chas. Pratt will be held in the art gallery of the Pratt Institute, Brooklyn, February 4-16. This will be followed by an exhibition of the Church Glass and Decorating Co., February 18-28.

On Wednesday, February 6, Mr. Walter S. Perry will give a lecture on "Flemish and German Painting," in the Assembly Hall at 4 P.M.

For several days last week the instructors and pupils of the drawing and modeling classes in the Evening Technical School of Jersey City, held an interesting exhibition of work done outside of the classroom. It was gratifying to note the interest and talent shown by the young people. The annual school exhibition of work will be held in the public library the last of March. The drawing classes are under the supervision of Dudley S. Carpenter and Charles Waldo Love. H. Daniel Webster is the instructor of the modeling class.

"Teachers in the New York public schools," says the New York Tribune, "are up in arms over a by-law recently passed by the Board of Education requiring them to label the pictures hung in the classrooms with the name of the artist and the title of the picture. In cases where the artist is unknown the order reads that the picture must be removed. Some of the teachers have complied with the order, but a majority have not, and some of them do not propose to do so."

The library of the University of Illinois has recently acquired an interesting collection of book plates, numbering 850 specimens, the gift of Mr. John Starr Stewart, of Springfield, Illinois. The plates represent every style from the simple stamp to modern pictorial designs. The works come from France, Germany, England, Spain, Roumania, Hungary, and elsewhere. They are generally the work of modern artists, but include some of the earlier designers, such as Nathaniel Hurd and Charles William Sherbourne of London, England, "the father of modern engraved book plates." Among the interesting names represented are William Byrd, Carmen Sylva, Millard Fillmore, and King Ludwig of Bavaria.

## PHILADELPHIA.

The spring water color exhibition at the Art Club will open Monday, March 4, and close March 31. Entries are due not later than February 12, works to be delivered February 18 and 19. Varnishing day, March 1. The private view will be held March 2. The hanging committee and jury are John Lambert, George Gibbs, Benjamin Hawley, Carroll F. Tyson and Alex. Stirling Calder.

Rodin's beautiful "Ceres," from the Boston Museum has just been added to the exhibition at the Academy here. It became the property of the Boston Museum, on the strength of its having been solicited for the annual exhibition of the Academy. When the Academy's request was referred to the owner of "Ceres" he formally presented it to the Museum.

The Academy's exhibition concludes its second week to-day. Last Sunday during the four hours that the galleries were open, 2765 persons attended, and during the first week the total number of admissions was 7,371. The following pictures have been sold: "Bridge at Old Lynn," Childe Hassam; "Corn Stalks," by Allen Tucker; "Yellow Curtain," by George Oberstuffer; "Gloucester Harbor," by C. R. Sheeler, Jr.; "River in Winter," by Ernest Lawson; "Beatrice," by Sergeant Kendall, and "Lady with Lute," by Thomas W. Dewing.

The Philadelphia School of Design for Women announces a course of lessons in practical composition and design under the tutelage of M. Alphonse Mucha, to begin to-day, and to be held hereafter on Saturday mornings.

An exhibition of some twenty-five canvases by Robert Henri, will open in the McClées Galleries on Monday, February 4, and will continue through Saturday, February 16. This will include many of the pictures from the painter's recent exhibition at the New York School of Art.

Edward W. Redfield has sold one of his landscapes from his exhibition now on in Boston.

The annual exhibition of the Water Color Society in conjunction with the Academy, will open April 1 and close April 27.

## CINCINNATI.

Leon Van Loo, artist, critic, photographer, epicure, dilettante—the most remarkable figure in the Cincinnati art world, is dead. But he has left a will and in it the sum of \$250, to be spent by the Cincinnati Art Club in a banquet to his memory, and he says: "If there is such a thing as the spirit of the dead returning to earth I shall be with the boys on that occasion." The date for the banquet has not been set, but it will be in the near future, and some, knowing Van Loo and his eccentricities well, say that it would be quite like him to come back for the banquet.

Van Loo was a pioneer in the movement which has resulted in the new school of photography. At the period when the worth of photography was measured by the brilliance of the polish he put upon his pictures he refused to follow the custom, and to-day work that he made thirty years ago stands out with the same distinctness that it did when it was new. During the Civil War Van Loo's studio was a famous rendezvous for distinguished military men, and the negatives taken by him in those days have been used thousands of times in the preparation of historical works.

Through his influential political associates of war times he was impressed with the value of cotton as a speculative purchase and invested in that commodity all the money he could raise. It was in this manner that he made the bulk of the generous (for an artist) fortune which he distributed at his death to many beneficiaries. Aside from his work with the camera Van Loo was a painter of moderate accomplishments and a devoted member of the Art Club.

He attained far greater heights as a critic of artistic work than as a painter and was always in demand on local juries. He served four terms as president of the organization to which he will act as host in spirit.

John Rettig's exhibit of his latest Dutch paintings is receiving the liberal patronage at the hands of his townspeople that it so richly deserves. Local art lovers and critics regard Rettig as the Cincinnati man who has made the greatest strides of recent years. The secret of it is to be found in the fact that he is growing, and his expansion of brain and soul illuminated his canvases. He has found his place in Holland, whose picturesque people he paints with such loving grace, and will return to Vollandam in the Spring for another year, having found an embarrassment rather than a dearth of subjects there.

During his recent visit to Cincinnati F. Hopkinson Smith completed arrangements for an exhibit of his most recent watercolors at the Art Museum some time in February. Another interesting exhibit to be held at the Museum soon will be of Muca's posters.

## BOSTON.

The artist festival of the "Meistersingers of Nuremberg" was given with much beauty and magnificence in Copley Hall on Monday evening. Fifty or more patronesses, in gowns copied from paintings of the period, and in colors of gold, white and black, sat in state on a dais with overhanging green canopies.

Marshals, in yellow and white parti-colored costumes, and bearing staves, stood beside them. Opposite was the historic clock tower, with chimes of bells, which were rung by the ringers every quarter hour. The stage was transformed into an enormous bow, with mullioned windows, through

which the towers of Nuremberg and Albert Durer's cottage could be seen. The hall itself had been made over into the interior of a stone castle, with low ceiling in panelled wood and lighted by thousands of candles in golden sconces. German texts in black with red letters along the walls, and many statues of saints upholding the heavy beams, and on the clock tower, added to the reality of the decoration. Soon after nine o'clock the quaintly garbed revellers began to arrive, and the Meistersingers' Hall was soon filled with burghers in long dark cloaks and heavy sleeves, round or square hats, and their wives in substantial and handsome gowns of brocade, made with puffed sleeves, short waist and much voluminous drapery. Nuns there were in plenty and lady abbesses. The Harvard Glee Club, in the scarlet robes of the students, and carrying musical instruments, potters, bakers, goldsmiths, toymakers, singers, Hungarian gypsies, vintagers, hop pickers, foresters, peasants were all there, and among them some English nobles of the day, and a few from Italy and Spain.

The processions of the various guilds before the patronesses, the dancing of the gypsy band, led by Mrs. Ernest Major; the dance of jointed dolls in Dutch costumes, the fairies—Vincent Club girls, with costumes designed by Miss Laura Hills, the miniature painter, in their dance of "Butterflies and Roses"; the vintagers' and potters' dance, "The Magic Rose Bush" march, by Mr. Ben Richardson; singing by the Glee Club of Luther's hymn, "Ein Fester Berg"; songs from "Faust," by Mr. George B. Hills, also "Drinking Song," by Harry Goodhue as the wine god—all these interesting and amusing things made up the entertainment until twelve o'clock was sounded by the melodious chimes. After that hour, when some of the less festive and young retired from the scene, modern dancing was enjoyed.

Mrs. Jack Gardiner's museum was opened to the public Monday last from noon to 3 o'clock for the first time since last spring. There were some additions to the collections on view. In the Raphael room is a small painting by Matteo Da Gualdo. In the room to the right of the ante-chamber is a sketch in water color by Sargent, new here, a drawing of horses, and was made at Jerusalem. The Chinese room contains some new small bronzes and porcelains.

## WASHINGTON.

The competition for a monument to Kosciusko was concluded last week and the award made to Antoni Popiel, of Lemberg, Austria. Twenty Polish sculptors in all parts of the world entered this competition, and the funds for the monument have been subscribed by the Polish-American citizens. An expert jury, composed of Lorado Taft, Daniel C. French and H. M. Shrady met here January 3 and selected three of the models—rating them according to art merit, but declaring any one of the number worthy of award. The one selected by the government commission, made up of Secretary Taft, Senator Wetmore and Representative McCleary, was the model rated second by the artist-jury, but passed by President Roosevelt.

There was a good attendance both Wednesday and Thursday, at the sale of rare porcelains, gold lacquers, bronzes, jades, ivories, brocades, embroidered hangings and rare wood carvings from the Homura collection of antique Japanese art objects at Sloan's Galleries, 1407 G Street.



# CALENDAR FOR ARTISTS.

Chicago—O'Brien Galleries.—Works of Chicago artists, Art Institute. Closes February 24.

Montreal—Art Club.—Exhibition of Black and White. Opened January 24. Closes February 9.

New York National Academy of Design.—Eighty-second annual exhibition. Exhibits received February 27-28. Exhibition opens March 23. Closes April 20.

American Water Color Society.—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.

Architectural League.—Fine Arts Galleries. Exhibition opens February 2. Closes February 23.

Pennsylvania Academy.—One hundred and second annual exhibition. Closes February 24.

Philadelphia Art Club's Spring water color exhibition. Entries to February 12. Varnishing day, March 1. Opens March 4. Closes March 31.

Pittsburg.—Annual exhibition Carnegie Institute. Entries to February 1. Collections, New York, February 21. Opens about March 7. Closes about April 21.

St. Louis—Noonan-Kocian Galleries.—"The Ten," February 4-16.

St. Paul.—Minnesota State Art Society. Fourth annual exhibition of paintings, sculpture, etc. Opens February 9. Closes February 16.

Tampa, Fla.—Students Art Club.—American Art News Southern Circuit Traveling Exhibition. Opens about February 4. Closes about February 16.

Washington—Corcoran Gallery.—Contemporary American paintings. Opens February 7. Closes March 9.

## AMONG THE ARTISTS.

Carle J. Blenner will leave for Los Angeles, Cal., where he is to hold an exhibition of his recent pictures, on February 15.

John W. Alexander is soon to show his mural paintings for the new Carnegie Institute at Pittsburg, Pa. These are now about completed.

Henry Oliver Walker is completing his mural decorations for the Essex County Court House, at Newark, N. J., in his studio in the pines near Lakewood, N. J.

A memorial window given to the Church of the Redeemer, Haverford, Pa., by Mrs. A. J. Cassatt, in memory of her daughter, was unveiled last Sunday. It was designed and executed in the Tiffany Studios, New York. It is in two Gothic panels of Favre glass. The subjects are "The Education of the Virgin" and "St. Agnes," symbolic of a perfect Christian life. The artist was Frederick Wilson.

An overheated flue in the Players' Clubhouse, at 16 Gramercy Park, caused a fire in the National Arts Clubhouse, next door, last week. The fire did about \$500 damage to the Arts' Clubhouse, once the old Tilden mansion and caused excitement among the twenty members who were in the club. A loan collection of German paintings had to be removed from that part of the art gallery in the old building to that in the new fifteen-story fireproof building recently completed.

The "Brooklyn Bridge," by Child Hassam, shown at the recent exhibition of his works at the Montross Gallery, and a thoroughly strong and representative canvas, has been sold by Mr. Montross to the Telfair Academy at Savannah, Ga.

Howard Helmick, one of the older painters of Washington, well known as a teacher, and a painter of genre and character studies, and whose etchings in color give his work a distinctive character, is seriously ill at his home. He is wholly unable to attend to his duties as an instructor, and his recovery will be a matter of some weeks.



PORTRAIT OF ELSIE

Daughter of Sir James L. Mackay

By John da Costa

Now at Tooth Galleries

Henry Hammond Ahl, who spent the summer and late fall at Newburyport, Mass., has returned to New York, and will reopen his studio here.

Mrs. Richardson-Hitchcock, of Holland, former wife of the painter, George Hitchcock, lectured on "Modern French Art" yesterday afternoon at the residence of Mrs. F. S. Smathers, No. 180 West Fifty-ninth street, and will again lecture at the same address this afternoon on "Easter in Athens."

A bust portrait of Mrs. Leslie Carter-Payne, painted by Miss Thompson, hangs in the music room of the National Arts Club. The artist is painting a portrait of Judge Morgan J. O'Brien.

Marion Swinton has recently completed a portrait of Miss Mary J. Reilly of Boston, which is to be hung in the Randall Library at Stowe, Mass.

## PRESS NOTICES.

### NEW ORLEANS EXHIBITION.

The annual exhibition of the Art Association of New Orleans, which opened January 5, closed last night. The collection was by far the best ever exhibited by the Association. The school children responded well to the free tickets furnished them.

The large portrait of the Pope, by Arter, will remain on exhibition at the hall for several days; also an exhibition by local artists. No admission fee will be charged.

The voting for the painting to be bought by the Association, if its means permit, resulted as follows: "November Pasture," by Henry W. Ranger, 35 votes; "Roschids," Carl J. Blenner, 33; "My Neighbors," F. A. Bridgeman, 26; "Misty Morning—Early Spring," Gustave Wiegand, 21; "Boy With Arrow," Douglas Volk, 20; "Sentinel Pines," Chas. Warren Eaton, 18; "At Prayer—Brittany," Henry Mosler, 16. Eighty-five paintings out of the 180 of the catalogue received votes. Fourteen of the eighty-five were by local artists.—New Orleans Picayune, January 21.

### NEW ORLEANS ART.

The following notice by Prof. Wm. Woodward, of Tulane University, New Orleans.

Portrait of his wife, will show what I mean. Here the brush strokes are those of an accomplished master. The full-length "Spanish Dancer" is what is known as an exhibition picture, forced too strong in light and shade to be pleasing at close view, but very telling at a distance, and intended to challenge the attention on entering a gallery. The arm seems too long and masculine.

The center of the north wall is occupied by a large meadow landscape by Blakebeck, "Evening-Adirondacks," showing primitive nature in Indian times. The tone is true throughout, but the detail of beach and water is not so good.

Two of the best impressionist painters the world has produced are here represented. The "Italy Day," by Child Hassam, was brought direct from New York by us by special request, as his picture of last year received so favorable a reception. The canvas is a good example, although probably not one of the artist's latest works.

The other follower of this movement, the late John H. Twachtman, is represented by "Landscape," not one of his best works, but charming in color and characteristic in treatment.

Possibly the best landscape shown is "November Pasture," by Henry W. Ranger, a painting of good size and quality, showing the depth and richness of his manner.

The late Geo. Inness is represented by "Autumn Scene—Peekskill," showing a rich after-glow, and which is very poetic, although not a perfect example. A smaller canvas by the same hand seems hardly more than a rough sketch.

The "Turkey Hunter," by E. I. Coussé, is a sanely painted scholarly work, and a worthy addition to any gallery.

A strong landscape bathed in a golden sunset light, by Geo. H. Bogert, is in the best traditions of the Burlington school. F. Luis Mora sends a perfect gem in his "Spanish Lady and Maid," which will compare well with the paintings of any school. The textures of flesh and metal should here be observed by every student of art.

"Midoccean," by Birge Harrison, is a very good picture—a telling effect of strong light on water. "On the Road to Market," by Wm. H. Howe, is a fine work, and worthy the reputation of this excellent cattle painter. "After the Rain," by Ben Foster, is an original work much admired. "Sentinel Pines," by Chas. Warren Eaton, is in line with the good work shown by him here last year. He can be depended on to make a good picture.

"Late Autumn—Brandywine Valley," by Bruce Crane, and "Woods in Spring," by Leonard Ochtman, are good examples of these men. "The Sycamore," by W. L. Lathrop, shows the artistic qualities of mellow tone which bathes his landscapes and is much admired. His smaller picture, "After Rain," has a very good sky.

Something rather new in art is the "Hudson River," by Leon Dabo. The quiet beauty of the sunset over the water shows the influence of good Japanese art. Gifford Beal sends "The Valley," which gives a favorable impression of the earnestness and truth of his style in observing nature.

"Burial of Sir John Moore," by the late Geo. H. Boughton, is different from his well-known style, and has marked power. The "White Cloud," by Geo. Elmer Browne, attracts favorable comment. "Herring Fishers," by C. Myles Collier, is a worthy canvas.

C. C. Curran sends a pretty subject, "Peonies," which is most charming in the flowers, although the face of the girl is not good flesh painting. The work of A. L. Groll is good, but not up to what was expected when his name was announced. "Maternity," by Robert D. Ganley, has good points, but is not a sympathetic rendering.

Louise L. Heustis sends us an excellent "Portrait," and a charming "Mother and Child." Walter C. Hartson contributes a good "Morning—Dutch Coast," a better picture than his of last year. A good painting which is much admired is "An Anxious Moment," by Geo. Inness, Jr., which shows the artistic feeling looked for from that name.

A large painting by Fred W. Kost, "Returning Home," shows favorably, but is not inspiring. A "Corner of the Studio," by De Witt M. Lockman, is evidently good painting and drawing of the costumed figure, although the canvas is not oiled out. "The Secretary," by Walter McEwen, shows a sufficient knowledge, but is not marked by distinction, being probably an early work.

A figure picture by H. Siddons Mowbray, called "Lals," is attractive, but not strong. "Cicelle" and "Hercella" are good head subjects by J. N. Marble and Chas. F. Naegele.

The Carnegie prize picture, "Boy With the Arrow," by Douglas Volk, is receiving votes on its merits. The color is particularly fine. "Misty Morning," by Gustave Wiegand, has great merit in a dreamy sort of way. The "Gladys," by Irving R. Wiles, is not an important painting by this thoroughly good painter. The only nude is a half-length figure, "Vanity," holding a hand mirror, showing the brown influence of the older German school. It has some good brush work.

A picture of wholly Southern motive is "Cotton Gin," by Lyell Carr, which makes too much of ugly detail, thus detracting from what is a very well drawn and composed picture.

"Winter Landscape," by the late Bliss Baker, comes near to being a very satisfactory rendering of the beauty of fallen snow.

Several small landscapes, "The Old Homestead," by A. M. Bruestle; "Wind From the East—Florida Coast," by Edward Gay; "A Hazy Summer Day," by H. Bolton Jones; "The Brook," by R. M. Shurtleff; "Autumn Oak," by F. E. Williams; "Evening," by Robert C. Minor, and "Evening," by A. T. Van Laer, are good paintings and desirable for the collection of the Art Association.

"December Sunshine," by Walter Nettleton, is a good European subject. "After the Chase," by Henry R. Poore, is a good picture of dogs, although the straight front view of one dog at the end of the canvas unbalances the group.

"Gossip," by Edward Potthast, is mentioned to show that even good painting of European subjects will not attract as it once did our American public, which has found that its own life furnishes better themes.

In all twenty-three artists of the present exhibit were born in the South.

WM. WOODWARD.

## TAMPA ART EXHIBIT.

The catalogues of the coming art exhibit have been received and are now in the hands of the Student Art Club. They contain a brief account of the life of every artist represented in the exhibit and the name of every picture. They will be indispensable to all who visit the gallery and will always be valuable on account of the information they contain. A feature that will make them especially interesting to members and friends of the Art Club is the history of the Club, which may be found in them. The exhibit is now in New Orleans. It will come direct to Tampa and be opened the last part of this month. On the evening of the opening a reception will be held by the Art Club and afternoon teas will add to the social pleasure of the affair.—Tampa Tribune, January 21.

Mrs. K. Arthur Behenna, who is at present painting the portrait of Lady Evelyn Grey, the youngest daughter of the Governor-General, will hold an exhibition in Ottawa and one in Montreal.

## AMERICAN ART NEWS.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

As will be seen by the table and description in another column, the thirty pictures which composed the collection of Mr. H. S. Henry, of Philadelphia, brought nearly three-quarters of a million dollars at their sale last week. This result had been in a measure anticipated, but the total surprised even the most sanguine dealers and collectors. The output of choice examples of the Barbizon masters is now so small that there is little danger of their showing any marked depreciation in value for the present at least. The example of Decamps and Delacroix in the sale about held their own, with slight appreciation now and then. The Barbizon pictures showed an average of some 33 1-3 per cent. advance over their price at former public and private sales. The sensation of the sale was the disposal of the great Troyon, "Return from the Farm," illustrated on our first page, for \$65,000, an advance of some \$20,000 over the cost at a private sale to Mr. Henry, and of nearly \$45,000 over its cost in the '80s to Mr. Herman Schaus, who stated that he again purchased it for himself last week. The attendance at the sale was a notable one, and the excitement it produced and its result have stimulated business along Fifth Avenue, and ought to give still more impetus to the season, which has been a lagging one until now.

Mary Cassatt has been honored, as has also American art by the recent decision of the Salon d'Automne in Paris to give a special room to her works next Fall at its annual display, together with those other dead fellow-woman painters, Mlles. Gonzales and Morizot.

Owing to transportation delays our travelling Southern exhibition, which

we had hoped to open in Tampa, Fla., to-day will hardly be ready before Monday. The attention of our readers is called to the press notices, and those of the result of the voting contest at our exhibition in New Orleans, which closed last week. The exhibition at Tampa will be the first to be held so far South in the United States, and is attracting much interest and attention throughout Florida and adjacent states. It will go from Tampa to Savannah in mid-February.

## OBITUARY.

Charles T. Cook, president of the firm of Tiffany & Co., and for nearly forty years associated in its general management, died last week. He was born in New York May 17, 1835. When only 12 years old he entered the employment of the jewelry firm and continued his connection with that firm for sixty years.

Mrs. Phoebe A. Pickering Jenks, portrait painter, died in Boston, January 20. Born at Portsmouth, N. H., July 28, 1847, the daughter of Denis Hoyt, she was educated at the high school, and married Lewis E. Jenks. She painted chiefly portraits of women and children, and occasionally landscapes and figures. She had exhibited at the National Academy.

A dinner was given in honor of Senator W. A. Clark by the art committee of the Union League at the clubhouse last week as a mark of appreciation for the loan exhibition of the Senator's pictures which recently closed there. Among the other guests were Mark Twain, Frank R. Lawrence, president of the Lotos Club; George R. Sheldon, Robert C. Ogden and Albert H. Wiggin.

## CHICAGO.

The eleventh annual exhibition of works by artists of Chicago and vicinity opened in the Art Institute on Tuesday with a banquet to visiting artists and patrons, and a reception afterward to the invited public. More than 300 paintings are on view, and the jury have pronounced the current showing to be the best yet exhibited by the local guild. The jury of selection was composed of Frederick W. Freer, A. E. Albright, Charles Francis Browne, Ralph Clarkson, Pauline Palmer, Henry L. Roecker, J. H. Vanderpoel, Leonard Crunelle, Charles Mulligan and Lorado Taft. This hanging committee was supplemented by the regular art committee of the Institute, composed of Charles L. Hutchinson, Martin A. Ryerson, Howard Van D. Shaw, Bryan Lathrop, R. Hall McCormick and Frederick C. Bartlett.

Nearly 1,000 works were submitted and those selected for exhibition represent every local artist of any recognized ability, and many who are exhibiting for the first time. Five prizes are to be awarded; the Lyman A. Walton prize and Grower prize, the Fortnightly prize and the West End Woman's Club prize are offered for the best paintings.

A special exhibition of fine and rare books on architecture and the history of France is being held in the art room of the Chicago Public Library under the auspices of the Municipal Art League. The exhibition opened on Monday and will continue three weeks.

## THE HENRY PICTURE SALE.

(Continued from Page 1)

ment played a large part in his action as he had originally joined in the purchase of the canvas with his uncle, the late William Schaus, in Paris in the '80's. The picture was sold at the auction of the Schaus collection in 1896 in New York for \$24,500. It is supposed to have cost Mr. Henry about \$45,000.

There were both excitement and applause as the great picture of the evening came up for sale. The bidding was spirited from the start, and the applause was renewed when the canvas was finally knocked down to Mr. Schaus. The picture started at \$25,000, \$1,000 more than the highest price paid previously, which was \$24,000 for a Corot, which went to Senator Clark in the early part of the sale. From \$25,000 the bids on the Troyon ran quickly up to \$31,000. Then by \$500 bids the price jumped to \$40,000. That was interesting, but it was not until the \$50,000 mark was reached that the spectators began to realize that the price was unusual.

"Friedland," 1807, the Meissonier in the Metropolitan Museum, is the only picture sold in this country for which so high a price was paid. That brought \$66,000, at the A. T. Stewart sale, but with it went a portrait of Meissonier, given with the picture by the artist to A. T. Stewart. This being actually a two-picture sale, the Troyon takes first rank as a high seller.

As at last week's sale, family pride may have had something to do in bringing up the figure for the Meissonier, for Judge Hilton, son-in-law of Mr. Stewart, like Mr. Schaus, had to face the most spirited bidding to retain for the family possession of the painting.

Two other pictures in the sale which have a previous history in this country were "Leon Attaque" and "Tigre at Serpent," by Delacroix. The first sold last night for \$4,400, having brought only \$3,925 at the Seney sale, same time ago. The second, which Senator Clark bid in last night for \$6,700, went at the M. J. Morgan sale for \$4,450, and later at the H. M. Johnson sale for \$6,500. This picture sold at first for \$6,400, but it was claimed by two bidders, and Senator Clark bought it in for the higher price.

The record of the sale, with title, artist's names, buyers and pieces, follows:

"Chateau Thierry," Corot; C. K. G. Billings	\$9,800
"Premieres Feuilles: Pres de Mantes," Corot; Eugene Glaesner & Co.	7,000
"The River," Corot; Senator W. A. Clark	20,800
"Nymphes Jouant avec un Tigre," Corot; T. J. Blakeslee	19,100
"Meditation," Corot; M. Knoedler & Co.	15,800
"Le Matin au Bord du Lac," Corot; S. R. Gugenheim	11,300
"The Glade: The Gossips," Corot; Senator Clark	24,000
"The First Shades of Night," Daubigny; Mrs. James Thompson	4,800
"The Harbor," Daubigny; Edward Wasserman	5,000
"Farm at Villerville: Moonlight," Daubigny; Edward Brandus	6,700
"Les Contrebandiers," Decamps; Scott & Fowles	7,100
"Lion Attaque," Delacroix; Edward Brandus	4,400
"Tigre Serpent," Delacroix; Senator Clark	6,700
"Arabe Montant a Cheval," Delacroix; Edward Brandus	7,200
"Release of the Princess Olga," Delacroix; Edward Brandus	11,100
"The Forest: Fontainebleau," Diaz; S. R. Gugenheim	5,200
"Whisperings of Love," Diaz; Scott & Fowles	5,500
"Sunlight," Dupre; Durand-Ruel	8,300
"Twilight," Dupre; Senator Clark	13,300
"The Falconers," Fromentin; Andrew Freedman	3,800
"Starting for the Race, at Rome," Gericault, W. Henry	3,000
"Retreat from the Storm," Millet; C. K. G. Billings	6,700
"Shepherdess and Her Flock," Millet; Edward Wasserman	15,000
"Landscape, Rousseau; E. Winter	4,900
"Paysage en Sologne," Rousseau; Boussot, Valadon & Co.	6,400
"Sunlight," Rousseau; Senator Clark	21,800
"Twilight," Rousseau; J. Montgomery	10,100
"The Farrier," Troyon; Mrs. Arthur P. Heinze	7,800
"Going to Market," Troyon; Andrew Freedman	16,000
"Le Retour a la Ferme," Troyon; Hermann Schaus	65,000
	\$352,800

Editor of American Art News:

Dear Sir:—Will you kindly inform me if your paper is published in Paris in English or French, or both? I am a regular subscriber, and find it the most valuable and up-to-date sheet of information of what is going on in the art world.

We are to sail for Europe February 20 for several months' stay and travel, a part of our time will be spent in Paris, and I should be pleased to know if we could get the Art News there in English.

Respectfully yours,

F. U. De Voll.

Providence, R. I., Jan. 21, 1907.

[The Art News is not at present published in Paris, but can be procured there, published in English, from our correspondent, Mr. F. A. Schwab, No. 80 Rue de Prony, or at Brentano's, Ave. de l'Opera. A French edition is in contemplation, to be published in Paris, but meanwhile our correspondent, whom we thank for his kind words of appreciation and commendation, will find it in English at the addresses given above.—Ed.]

Editor American Art News.

Dear Sir: I notice with much interest in a recent issue the list of twenty names of the best living American artists sent you by "A Friend of Art." While I should have been glad (for my personal information) to have seen the names given in the order of their "greatness" as the sender of the list considered them, yet the latter, doubtless from a sense of delicacy, preferred to make up the list in alphabetical order, and which perhaps was best for publication, and that each of the artists might feel he was at the top of the list and that none might be embarrassed to find their names toward the bottom of the list.

I should also be very glad to see the names of the ten additional artists which "A Friend of Art" thinks could be added to the list of twenty, and I presume that many of your other readers throughout the country would also like to see an additional list of ten.

I fully agree with our "Friend of Art" that there are some of our painters who are not on the list of twenty who are striving for recognition and are producing work of the kind that will certainly in the future bring them "great renown" and the names of some of whom I believe we will soon see at the top of the list, and it is needless to say that the work of such would prove a "rich investment."

Thanking you very much for your interest in the above matter and hoping that the subject under discussion will prove of both interest and value to other of your readers, I remain,

Sincerely yours,

Sam'l O. Buckner.

Milwaukee, Wis., Jan. 28, 1907.

The "Old Masters" got a slap in the face from an Omaha Judge, when reproductions of famous paintings of Rubens, Vandyke and others were declared "indecent" and the dealer who had them for sale was fined and warned not to repeat the offense. The reproductions were confiscated.

J. Greenberg, a local news dealer, had displayed in his window a number of postal cards with nude figures printed in colors. A police sergeant placed the man under arrest, took his cards and carried all to the police station. A charge of selling indecent cards was placed against the man. Before Police Judge, Greenberg was fined and the cards confiscated. Later it was found that the card to which the greatest objection was made was a copy of Rubens' famous painting, "The Judgment of Paris," the original of which hangs in a Dresden art gallery. Another was Vandyke's "Diana and the Golden Rain of Jupiter." "Mary Magdalena," by A. Van der Werff, was also in the bunch, as was one of Gainsborough's noted productions, and the works of other famous artists.



## LONDON LETTER.

January 24, 1907.

The trustees of the British Museum have purchased for the permanent collection of prints and drawings, two watercolors of Algiers and Bristol and a pastel of "Sunset, Madrid," by the late H. B. Brabazon from the Memorial Co. exhibition at the Goupil Gallery. The three works were priced at 90 gns. in the catalogue.

To the Scottish National Portrait Gallery, at Edinburgh, Mr. W. Dallas Ross has presented a fine portrait of himself by the late Robert Brough. This picture exhibited at the New Gallery ten years ago was one of the first to bring this gifted artist into prominence.

The committee of the Walker Art Gallery, Liverpool, where an exhaustive exhibition of Holman Hunt's pictures is being organized for next month, request owners of his works to communicate with the Curator. It is particularly desired to trace the following works: "Hark," 1846; "Scene from 'Woodstock,'" 1847; "Jerusalem by Moonlight," 1865; "The Sphinx," 1856; a drawing of "The Mosque of Sakreh or Omar," 1854; a drawing of "The Bay of Salerno," 1868, and "The Haven of Rest."

At the end of the month an election will be held at the Royal Academy to fill the vacant associateship caused by the promotion of Solomon J. Solomon to full Academical honors.

The office of Works has issued an order to the keepers of public institutions concerning the cleaning of sculpture and pictures in their care. The use of dirty and greasy rags is forbidden, and instead brushes and belows are recommended, and the proper quantities of soap and water are defined. It may be pointed out that these orders, although a step in the right direction, are insufficiently discriminating, slices of raw potato being better for some paintings, while for more delicate highly varnished surfaces only silk waste should be used.

A bust of the late Mr. Inderwick, K. C., by George Frampton, has been placed in the law courts.

The receiving day for works intended for the forthcoming exhibition of the Royal Institute of Painters in Water Colors, has been fixed for Saturday, March 2. Work must be in gilt frames and only two submitted by each artist.

A remarkably fine interior of "St. John's Church, Bois-le-Duc," by Bosboom, is the principal feature of an exhibition of French, Dutch and British water colors at the International Art Gallery, 14 King William Street, Charing Cross.

In recognition of his public spirited efforts to found a gallery of modern art in Dublin, Mr. Hugh P. Lane has been presented by a body of subscribers with a portrait of himself by John S. Sargent.

No sales of any importance have been held in London as yet this year, but at a private auction in a country house at Sevenoakes a Louis XVI. secretaire made 450 gns., and a Louis XVI. bow front commode, 125 gns.

Collectors of autographs and historical documents should note that Messrs. Puttick and Simpson will sell in the first week of March a unique relic of the Massacre of Glencoe. This is a letter from R. Duncanson, "For their Majesties Service," to Captain Robert Campbell, of Glenlyon, ordering him "to fall upon the rebels, the Macdonalds of Glencoe, and to put all to the sword under seventy." After giving instructions how to close up all

the avenues that none may escape, this savage epistle concludes, "See that this be put in execution without fear or favour, or yow may expect to be dealt with as one not true to King or Government, nor a man fit to carry commission in the King's service," an attempt will be made to secure this document for a Scottish Museum.

Writing in the "Telegraph," Mr. Claude Phillips, keeper of the Wallace collection, states that "the Barbizon School is now more completely, more splendidly, represented in the United States than even in France itself." He continues, "If the unrivaled collection of these masters owned by Mr. Quincey Shaw of Boston, should ultimately pass to that city, then it would become the place of all others for the study of their work—of that of Jean Francois Millet especially."

Mr. D. S. MacColl, having resigned his position as art critic to the Saturday Review, in consequence of his appointment to the Tate Gallery, Mr. Lawrence Binyon, the well-known poet and writer on art, has been appointed his successor. Mr. Binyon also holds a government appointment, being a member of the staff of the Department of Prints and Drawings at the British Museum.

## PARIS LETTER.

January 24, 1907.

Another dull week is closing at the Hotel Drouot. Not one single picture of importance has lately come under the hammer. The only sale at all worth mentioning occurred Tuesday, when close upon twenty-five thousand francs were taken in. The highest price paid was attained by a pastel of Troyon's, which went for 3,800 frs. "The Cook," by Bail, brought 1,350 frs., and sundry smaller works, by the same artist, averaged 200 francs apiece, while a good-sized Jan van Beers fetched 700 frs.; a "Cascade," by Courbet, attained 500 frs., and a "Toreadors Entering the Ring," by Vibert and Zamacois, rose to 850 frs. Of a few ancient pictures, only a Tenier's, the elder, reached a respectable figure, 3,000 frs. At the same sale three Barye bronzes found purchasers, commanding, respectively, 690, 450 and 300 frs. On Wednesday, some old paintings were sold at low figures. The highest figure bid was for a supposititious Fragonard, "Love's Oath," which found a buyer at 2,650 frs.

The annual exhibition of paintings at the Cercle Volney is in progress. The catalogue includes 219 numbers, whereof 189 are pictures. Among the leading contributors to the collection

painter Carrière. The third and final exhibition of the current year is to bring together the paintings and statuary latterly bought by the French government.

The Union Artistique of Toulouse will open its twenty-third annual exhibition on March 14, prox. The international exhibition of painting and sculpture at Monte Carlo is now in progress. February 16 is the date fixed for the opening, at Nice, of the exhibition of works of Fragonard, gotten up to aid the fund for the erection of a monument to the artist in his native city of Grasse.

The projected additions to the historical château of Azay-le-Rideau will be materially helped onward by liberal contributions from MM. Edmond Edouard and Henri de Rostchild, Fernand Halphen, and Charles Stern, whose benefactions were prompted by Mme. Louis Stern, herself a generous patroness of the work in hand.

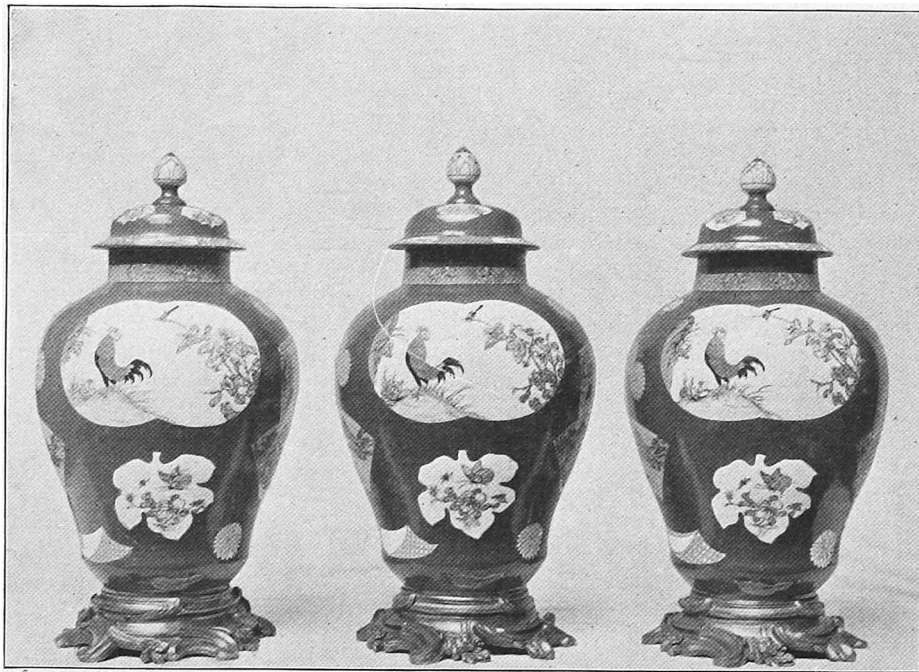
The Paris courts have just decided a case involving the proprietorship of some rather costly tapestry. In 1897, Count Bertier de Sauvigny bequeathed to his son, in trust for the grandchildren, four panels of Beauvais tapestry and twelve arm-chairs of the same material. The panels were given to the family by Louis XV. and the arm-chairs by the city of Paris. The panels and furniture were lately sold by Count Jean de Bertier de Sauvigny to the Doucets, the well-known Paris antiquarians, for 1,275,000 frs. The notary in charge of the interests of the grandchildren of the original possessor of the tapestry, sued to have the sale annulled. The courts have decided that the sale must stand, because "advantageous," but that the money paid must be handed the notary to be held in trust for the grandchildren.

## EXHIBITIONS NOW ON.

The late Gustave Henry Mosler, son of the well-known American artist, Henry Mosler, who died, like Lycidas, "ere his prime," was a painter who had achieved unusual results for one so young, for he was only thirty-one at his untimely death on August 17, 1906, having been born June 16, 1875. A pupil of his father, he also studied under Bonnat, but his work was markedly original. His specialties were landscape, figure and animal subjects, and he rendered sunlight and atmosphere with great skill. There were placed on exhibition at the American Art Galleries yesterday some hundred examples of the work of this gifted and lamented painter, and these will be sold at the galleries at auction by Mr. Thomas E. Kirby, on Thursday evening next, February 7. Among the examples are some thirty charcoal sketches of heads of animals and figures, which are so virile and full of expression, and so well drawn that they would be valuable acquisitions for art schools. The oils are all characteristic and important. They include the dead painter's Salon picture, "The Wounded Cow," and his well-known figure work, "Retribution."

With the Mosler pictures are shown a collection of water colors and etchings by the late Henry Farrer, for many years secretary of the American Watercolor Society, and also his important collection of antique Japanese and Chinese art objects, curios, etc. These are to be sold at auction at the galleries on the afternoons of Monday, Tuesday, Wednesday and Thursday of next week and also on Tuesday and Wednesday evenings. Henry Farrer

(Continued on Page 6)



THREE OVIFORM ROUGE D'OR PORCELAIN JARS OF YUNG-CHUNG ERA  
Loaned by Duveen Brothers to Rare Porcelain Exhibit at Duveen Galleries

An election of associates to the Royal Society of Painters in Water Colors will take place on February 14. The twelfth annual exhibition of landscapes in oil at the galleries of this society is now open, and contains good work by Messrs. R. W. Allan, J. Aumonier, T. Austen Brown, James S. Hill, A. D. Peppercorn and Leslie Thomson.

The Paris edition of the Herald says: The Kaiser's endeavor to retain works of art in Germany has just received a fresh stimulus through the action of a celebrated Silesian ironmaster, Herr Oscar Huldshinsky in purchasing a Raphael from an art dealer, M. Sedelmeyer, of Paris, for 425,000 marks. Herr Huldshinsky outbid several American art connoisseurs, including Mr. J. Pierpont Morgan, who was especially anxious to acquire the painting, which bears the date 1514, and which represents a gentleman of the Medicis family, supposed to be the brother of Pope Leo X.

may be cited MM. Bompard, Barau, Lauth, Lamy, Aston, Knight, Weerts, Woog, Corman, Flameng, Ferrier, Denys Puech, Hubert Ward and Landowski.

M. Sickert, a pupil of Whistler's, has placed on view at the Galerie Bernheim Jr., eighty pictures, most of which are to be considered as studies rather than finished performances.

In the Galerie Petit may be seen a series of paintings by M. Ernest Chevalier, well-known as a landscape and marine painter. The numbers of the present exhibit are devoted exclusively to the picturing of interesting points of the French sea-coast.

The arrangements for the winter exhibitions at the Paris Ecole des Beaux Arts are as follows: The first will be devoted to a display of the statuary of Charles Crauk, the sculptor who produced the beautiful memorial to Admiral Coligny, beheld on the spot where Coligny was murdered by a fanatic, in the Rue de Rivoli. The second will gather a series of works by the late

(Continued from Page 5)

was a painter of sentiment and tenderness, and his water colors, whose subjects were always spring or autumn or winter landscapes at dawn or twilight, were each suggested by some line of poetry. The titles of all Farrer's works are poetical and show a wide and profound study of the English and American poets. Good artist as he was, he was also a good collector, and had rare taste in the selection of Oriental porcelains and curios.

An exhibition of twenty-one paintings by Alfred Vance Churchill, and twelve canvases from the brush of Ernest Lawson was opened at the gallery of the New York School of Art, 2239 Broadway, on Monday, and will continue until February 9.

Mr. Churchill has been spending the past two years abroad, and has visited some picturesque nooks in Holland, France and Germany during his European tour. Most of the pictures in the present exhibition, however, are transcripts from nature in the region of Moret, by the Loing, and in Barbizon. "From my Window, Moret—Sur Loing, France," is number one in the collection, and it is also one of the first to attract the eye in the present attractive little exhibition. In light key and with poetic feeling rendered is "Sunlight, Late in Spring." A glimpse of the old town of Moret is shown in "Sunlight in the Mist," with the ancient XIV century towers in the background. Sombre in tone, but filled with the feeling of afterglow, is "Sunset—the Seine in Flood." The "Old Bridge—Evening in Spring," a favorite subject of the artist, is another Moret picture of charm and interest, and like others by Mr. Churchill is notable for its simplicity and breadth in treatment and atmospheric effect. Mr. Churchill paints directly from nature, and is fully in sympathy with all of her varying moods.

Quite in contrast to the landscapes by Mr. Churchill are the paintings by Ernest Lawson, which include local scenes treated in an impressionistic manner. Among those of note are "Hills near Montclair," "Harlem River," "High Bridge," a color study, and the "Ice-bound River." Mr. Lawson has just received the Jennie Sennan medal for the best landscape at the Pennsylvania Academy exhibition.

An exhibition of portraits of the early schools, scheduled for the Ehrich Galleries, No. 465 Fifth avenue, this past week, has been changed to one of early English pictures, now open there. In the display, among other interesting examples of famous painters there is especially to be noted a Constable, one of the several views of the "Valley of the Stour," which the master loved so well to paint, with its splendid distance and fine foreground. The present example is extremely rich in color, rugged and bold in treatment, and is spacious and full of air and light. It is a canvas to linger over long and in which to discover new beauties at each inspection.

Other works especially worthy of note are a landscape and figures by Morland, a good example of Sir Peter Lely, from the Aberdeen exhibition; another large three-figured Lely, the "Children of Lord Craven," finely composed and good in expression; a portrait of White, the Pavier; a model of Sir Joshua Reynolds, a female bust portrait of a pretty young woman, rich and glowing in color, by Sir David Wilkie; a charming canvas, the original small pictures, afterwards painted full life-size by Sir Thomas Lawrence, of

John Philip Kemble as Hamlet, and Mrs. Siddons as the "Tragic Muse." These last two canvases are unusually interesting, both historically and for their color quality and expression. The display as a whole is one of the best yet made by the Ehrich Galleries, and is well worth a visit.

At the Montross Galleries, No. 372 Fifth avenue, several loaned works and a number of recently completed canvases, by Edmund C. Tarbell, were placed on exhibition yesterday and will remain on view through February 14. While the display comes too late for extended notice in this issue of the Art News, it is of such importance to lovers of art in general and American art in particular, for the painter is one of the most forceful and original of American artists of to-day, that especial attention is herewith directed to it. In the display are the famous "Venetian Blind," loaned by the Worcester Museum; that of the noted horse "Flying Lad," loaned by Mrs. Harry Payne Whitney, and other canvases loaned by Mr. William M. Laffan and other admirers and owners of Mr. Tarbell's works.

The annual exhibition of watercolors by Walter Launt Palmer, the "painter of the American Winter," opened at the Noé Gallery, No. 368 Fifth avenue, on Monday last and will continue there through February 9. There are thirty-four examples in the present display, which is as attractive as all its predecessors. No American, and as far as can be recalled no foreign painter, transcribes on canvas the quality of unsullied winter snow, flushed with the rosy, pearly tints of dawn or sunset in Winter, or illumined by the noon-day sun, or the still blackness of ice-covered streams, all permeated with sentiment, feeling and appreciation, as does Mr. Palmer. He paints also with feeling and sentiment and always with clear atmosphere, autumn scenes, and this year shows three or four coast scenes which strike a new and attractive note. It is difficult to discriminate among the winter scenes now shown, but perhaps the best and most appealing are "After the Snow," "Nearing Sundown" and the "Frozen Brook."

In the galleries, in addition to several choice examples of the Barbizon and modern French pictures, Mr. Noé is showing a large and important landscape by Theophile de Bock, very spacious and full of light and air, solidly painted, and while suggestive of Harpignies, softer in atmosphere.

At the Knoedler Galleries, No. 355 Fifth Ave., an exhibition of portraits by Wilhelm Funk will open to-morrow, Monday, February 4, and continue through February 16. There is now on exhibition at these galleries, in addition to other important canvases, a three-quarter life size painting of a "Mother and Child," by E. L. Friant, of Paris, which is remarkable for its modeling and color. The flesh tints resemble miniature painting on ivory. The expression and color are most attractive and alluring. More of this clever artist's work should be seen here. There is also a decorative little three-quarter life size single figure panel by Laura Alma-Tadema, wife of the famous English painter, entitled, "Fleur-de-Lys." The composition, color and expression in this work are all unusually good.

At the K. J. Collins Galleries, No. 8 West Thirty-third street, the exhibition of early English and French pic-

tures and of charcoal drawings by Oscar Fehrer will be continued for the present. They have attracted many art lovers, and especially admired have been the portrait of the Marchioness of Douro, stepdaughter of the great Duke of Wellington; that of Miss Voss, by Sir Godfrey Kneller, and that of Mrs. Jordan, by the Rev. M. A. Peters. Other portraits which have attracted deserved attention are those of Francesca de Lespinasse, by Mercier; of the Marquise de Croisic, by Largilliere, and of the Marquise de Landworth, by Latour. Two excellent Morlands, one especially rich in quality, and some pastoral landscapes by F. Zuccarelli, delicate in composition and rich in tone, with a charming fancy figure work, "Child with Dove," by Westall, complete this unusually good display.

Several paintings by Swiss artists make up an attractive little exhibition at the galleries of Max Williams, No. 432 Fifth Avenue. These include some excellent Swiss mountain landscapes and two flower pieces by J. T. Redmond, delicate in color; a landscape by A. Novath, and some female heads by M. Huggler. A coast scene at Capri, by Stragliati, an Italian, is well composed and painted, and suggests the late W. T. Richards. In these galleries there are also at present a small collection of American pictures depicting historical scenes and painted by artists who worked in the first half of the nineteenth century. These include a spirited, if old fashioned, picture of the "Pulling down of the statue of George III. on the Bowling Green, July 9, 1776," by Johannes Oertel, the "Deathbed of Washington," also by Oertel; "Washington and his Mother," by Henry Brueckner; "The Perils of our Forefathers," by F. A. Chapman, and the "Day we Celebrate" and "Raising the Liberty Pole," both also by F. A. Chapman.

The New York Woman's Art Club will hold an exhibition at the Clausen Galleries, No. 381 Fifth Avenue, from and inclusive of February 4-16. This will be followed by an exhibition of paintings of Italian Gardens by Ernest Peixotto, from and inclusive of February 18 to March 2.

Recent pictures by Mr. and Mrs. Colin Campbell Cooper will form the next exhibition at the galleries of W. H. Powell, which opens on Monday, February 4. A private view of these pictures will be held in the Powell Galleries on Sunday, February 3, from 4 to 7 o'clock P. M.

There has been lately on exhibition at the ateliers of J. and R. Lamb, 23-25-27 Sixth Avenue, a large mural painting recently completed for St. John's Church, Cohoes, N. Y. Rev. Frederick S. Sill, D.D., rector, executed by Frederick Stymetz Lamb. In the treatment of this sanctuary the architect of the church, the late Halsey Wood, whose premiated design for the Cathedral of St. John the Divine, will be remembered, departed from the usual arrangement by not piercing the vast wall with a window, and thus leaving a large and imposing space. Charles R. Lamb, to whom the completion of the sanctuary was confided, availed himself fully of this opportunity.

Allusion was made last week to the near opening of a retrospective exhibition of works by Claude Monet at the Durand-Ruel Galleries, No. 5 West Thirty-sixth street. This, now open, will continue at these galleries through February 14, and will be found both

interesting and instructive by artists and art students, as well as art lovers in general. The display has been arranged with care, knowledge of taste, and its twenty-seven numbers show the development of the Giverny master from "Le Pave a Chailly," painted in 1867, and which, while strong, gives little promise of the artist's future work, to the three splendid colorful and iridescent canvases of Waterloo and Charing Cross bridges, London, in wintry twilights and fogs, which are from the celebrated Thames series of 1903 and 1904. Between these extremes of his art come the landscapes of the '70s and '80s, the first lovely Seine pictures of the '90s and others, which show the rising note of power and color in his works. One picture, the charming "Sur la Terrasse—Vertheuil" of 1881, which was to have been included in the display, had to be withdrawn before it opened owing to its sale to that discriminating collector, Mr. Hugo Reisinger.

#### WITH THE DEALERS.

M. Arnold Seligmann, of Seligmann & Co., arrived last week from Paris and will be here in New York at the galleries of the house, No. 503 Fifth avenue, for some weeks.

Two interesting portraits, said to be authenticated as by Rembrandt, are on exhibition at Thomas Mathews' Art Rooms, at Madison avenue and Forty-fifth street.

Late advices from Paris are that the interment of Ernest Gimpel of Gimpel & Wildenstein, who died after a short illness from diphtheria in this city, January 6 last, took place in Paris January 21. Pending the return of Mr. Gimpel's son, who accompanied the body to Paris, the affairs of the firm here are being looked after by Mr. Wildenstein, a brother of Mr. Nathan Wildenstein, who is connected with the house, and who is now convalescing from typhoid fever at Atlantic City, and by Mr. Henry Duveen.

An ideal head in profile, by Henner, and a characteristic example by this French artist's brush, has recently arrived from Paris at the galleries of Julius Oehme, 320,322 Fifth Avenue, where it is now on view. The subject depicted by Henner is an auburn haired beauty, and her red corsage gives a brilliant note of color to the composition. The profile of the girl's handsome features is particularly effective. Mr. Oehme has several other Henners in his collection, and some of the models used by the artist are evidently the same as the one mentioned above.

Rhinoceros horn was venerated by the ancients, especially the Chinese, as a product possessing rare virtues, and this belief strongly exists in China today. This horn lends itself to the work of the artist and carver in a fascinating manner. It is no wonder the Chinese libation cups were made so ornate in color effect. A number of choice specimens may be seen at Kaldenberg's Sons, 95 Fifth Avenue.

An interesting musicale, the fourth one in a series of six, was rendered Thursday at Steinway Hall, 109 East Fourteenth Street, before a large and appreciative audience of music lovers, which included many people of social prominence. Gustave Frese contributed "Meditation from Faust," on the "Orgue de Salon," and also the

"Marche aux Flambeaux," by Guil-mant, with expression and technique. Other artists who participated in the musicale were Edwin Grasse, violin; Mrs. Carl Hauser, piano; Michel Bernstein, violin; Josef Kowarek, viola; Armin Schotte, piano, and Leo Schulz, violincello. The fourth concert in the series will take place at Steinway Hall on the afternoon of February 21. Among the patronesses of the musicales are Mme. Ernestine Schumann-Heink, Mme. Marie Cross-Newhaus, Mme. Olga Samaroff, and Mrs. Joseph B. Tiffany.

An exhibition of French Canadian landscapes and cottage interiors by Miss Content Johnson will open for two weeks at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, on Monday, February 4. Miss Johnson has made a special study of the Canadian country and is also familiar with the home life of the French in Canada.

A remarkably fine and characteristic example of Cav. Giovanni Paolo Pannini, a "View in Old Rome," is now on exhibition at the Holland Art Galleries, Nos. 59-61 West Thirty-third street. There are also in these galleries a well selected collection of modern and old American and foreign pictures.

Following the dispersal at auction at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue this week, of the rich and varied collections of eastern art stuffs, objects and curios from the Kekelian Galleries, which were placed on exhibition too late for notice in last week's issue of the Art News, will come this week, the exhibition and sale of the art collection of Mr. Maurice Hermann, so well known in New York theatrical and other circles, and who has been called the "Worth of America." Mr. Hermann has been a diligent collector for many years, and the dispersal of his belongings will greatly interest the players and singers and the theatrical profession in general. In the collection were many theatrical mementoes and costumes. The exhibition will be held at the galleries on Monday and Tuesday, and Mr. James P. Silo will conduct the auction, beginning Wednesday afternoon.

The new and handsome uptown galleries of this well-known house, at No. 546 Fifth Avenue, northwest corner of Forty-fifth street, will be opened by a private reception on Monday evening, and by an exhibition of the Kirkpatrick art belongings, pictures, etc., and the pictures owned by the Countess of Stratford on Monday. The sale at auction of these effects will take place during the week. The new galleries, which are entered from Fifth Avenue, comprise a long, narrow room running back many feet and then opening into spacious and beautiful galleries at the rear, parallel to Fifth Avenue, will be a surprise to art lovers. They have been tastefully arranged and furnished, the walls covered with red stuffs, and present an inviting appearance. All success is spelled for the future of the popular house in its new move uptown.

Announcement is made of the dispersal at auction of the Azeez Khayat collection of Greek and Roman antiquities. In this collection, gathered by Mr. Khayat in the Far East, are many fine specimens of coins, old ivories, scarabs of Etruscan and Egyptian make, rare jewels, Grecian and Egyptian necklaces dating from 300 to 2000 B. C. In the collection is a Greek head in marble of one of the muses, which is said to be one of the finest ever offered for sale

at auction. An unusually interesting specimen of Babylonian pottery is of gold and silver iridescence.

Tanagra figurines, about fifty in number, will be dispersed at this sale, which will be conducted under the auspices of the American Art Association. In the collection are also a number of Roman gold coins of the period of Tiberius Caesar. The exhibition will open on February 9 in the American Art Galleries, and will be open evenings until the date of sale. The sale will take place on the afternoons of February 14, 15 and 16 at 2.30 o'clock.

At the American Art Galleries, No. 6 East Twenty-third Street, the week which opens on Monday, will be taken up with the exhibition and sales of pictures and sketches by the late Gustave

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Henry Mosler, and of water colors and etchings by the late Henry Farrer, and of the latter's collection of Oriental antiques, etc. The sale of the Farrer effects will take place on the afternoons of Monday, Tuesday, Wednesday and Thursday, and the evenings of Tuesday and Wednesday, and of the Mosler pictures on Thursday evening. Mr. Thomas E. Kirby will be the auctioneer.

The grand total of the sale of the Matsuki Oriental porcelains, art objects and curios at the American Art Galleries, last week, was \$30,811. A grand Yuan jar brought \$1,350. The jar was oviform in shape, with a fine mottled glaze of peacock blue and had a carved teakwood cover and stand. An old stone bridge from a Japanese

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temple garden was bought by George F. Baker for \$700. It was cut from Awa granite, and is considered one of the most important pieces of Japanese stone work ever brought to this country.

Purchases were made for both the Metropolitan and Brooklyn Museums. The former will be richer by a Nobuiye helmet dating back to 1540. This brought \$80; \$82.50 was paid for an old Korean helmet of the fourteenth century. A suit of Myochin armor of the sixteenth century was bid in for the Brooklyn Museum for \$105.

John La Farge bought an old Chinese palace screen, with a design of five-clawed dragons in gold lacquer, for \$350. Col. R. B. Woodward, Phelps Stokes, Mrs. C. I. Hudson and E. H. Litchfield were other purchasers.

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